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to Hauptmann, who is least himself when he forgets the world. We probably find here the explanation of Halbe's failure to bring his dramas to a really conclusive ending. He has first-rate technic and seems to know the stage well. The underlying idea is generally good, and his power of expression is not to be despised. But when the end of the play comes, we see no overwhelming reason either in the character of the persons or in the events portrayed to draw the same conclusion. This lack of motivation must lie in the clash of the poet's own nature with the literary theories according to which he proceeds. For the same reason his personages seldom seem wholly human for good or for ill. Perhaps we also find here the cause of the jarring contrast between his dialogue at its best and at its worst. The German naturalist is very apt to be merely vulgar and nasty when he prides himself most on speaking the language of actual life.

It required no gift of prophecy to be able to say that Halbe's *Ring des Gauklers* would probably score no great triumph. It falls between the two stools of seventeenth century superstition and twentieth century rationalism. Its starting point is a supposedly magic ring. Now, a modern dramatist can, of course, use the supernatural as the background or even the moving force of his drama, but he can hardly do it in other than one of two ways. He can either transport us into a world of magic where we willingly forego the ordinary rules of cause and effect or he can make a mistaken belief in the supernatural the compelling influence of the play. Halbe has done neither of these two things. He has instead given us a hero who turns rationalist at the beginning of the play after ten years of belief in a magic ring and, what is still more improbable, a heroine who becomes all self-sacrifice and devotion after quite as many years of experience as a camp follower in the Thirty Years' War. This is a fundamental matter, quite aside from other defects which make the play inferior to the best of his older work.

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## NOTES ON HAUPTMANN'S *ATLANTIS*

Hauptmann has woven into his latest novel various experiences which he had on his journey to America in 1894, although the truth is occasionally somewhat violently twisted for personal or artistic reasons, especially in connection with the hero's relations to his wife. Hauptmann sailed for America on the ill-fated *S. S. Elbe* (Captain von Goessel) of the North German Lloyd the end of January, 1894, arriving in New York on February fourth. In *Atlantis*, Dr. Friedrich von Kammacher, the hero, sails on the *S. S. Roland* (Captain von Kessel) of the North German Lloyd, which leaves Bremen on January 23, 1892. The *Elbe* went to its watery grave on January 30, 1895, and Hauptmann's *Roland*, too, is swallowed up by the waves of the Atlantic, the graphic description of the shipwreck constituting the most striking feature of the novel. It would be interesting to know what prompted Hauptmann to select the name *Roland*, in view of the fact that a Hamburg ocean-going tug named *Roland* sank recently in the mouth of the Elbe River in the vicinity of the lightship *Elbe II*, as the result of a collision with a Danish steamer (see *Der Tag*, Berlin, January 17, 1913), more than half of the crew of the real *Roland* being lost.

Dr. Kammacher's views no doubt frequently reflect those of the author, and there are many details in which Kammacher suggests Hauptmann, although it would be foolish to go so far as to insist upon a complete identification of the author with his hero. We learn that Kammacher was the youngest son of the family, so was Gerhart; when Kammacher was sixteen years of age, he wanted to become a painter, he studied at Breslau and became a physician who specializes in bacteriology and later wishes to become a writer. Hauptmann's early vacillation between the muses of sculpture and poetry (see *Promethidenloos*) is well known; he attended an art academy in Breslau, and became deeply interested in pure science in Jena and Zürich. On his American visit Hauptmann spent some time with his friend Dr. Alfred Plötz in Meriden, Connecticut. In *Atlantis*

Plötz becomes Peter Schmidt, a physician practicing in Meriden. Schmidt is a Frisian; Plötz was born in Swinemünde. The latter's interests lie in the field of race hygiene (see Alfred Loth in "Before Dawn")<sup>1</sup> and similarly Dr. Schmidt discusses the problem of eugenics (*Atlantis*, pp. 239-240). While in New York Kammacher visits the studio of Bonifazius Ritter, an Austrian sculptor, whom we may identify as Karl Bitter, the well-known New York sculptor, who was born in Vienna. In Ritter's studio Kammacher makes models in clay and speaks of having watched sculptors at work in Rome—both of these things Hauptmann also did. The difficulties experienced by Hauptmann in connection with the performance of *Hannele* (see article by James Taft Hatfield in the *Twentieth Century Magazine*, 1912) are reflected in the troubles of Ingigerd Hahlström, the late Mayor Gilroy of New York becoming Ilroy, an "Irish Catholic," and Elbridge T. Gerry, president of the Society for the Prevention of Cruelty to Children, becoming Mr. Barry.<sup>2</sup>

In an article on the variation in the orthography and inflection of English loanwords in German in *Modern Philology*, October, 1911, I called attention to the large number of English words in current use in German speech at the present day. *Atlantis* teems with English expressions, for which, in a great many instances, the German equivalent would have satisfied all demands. The local color is surely not improved by the addition of English expressions, especially when they are incorrectly employed, as, for example, the use of *forward!* as a translation of the German *Vorwärts!*, which in this instance should have been rendered by *go on* or its equivalent. Of course a number of English words have become part and parcel of the German vocabulary of the day, but in a great many instances the German expression or a foreign equivalent long in use need not have been

avoided. Why *Readingroom* in place of *Lesezimmer*, *Steamer* in place of *Dampfer*, *Mayor* in place of *Bürgermeister*, *City Hall* in place of *Rathaus*, *Drinks* in place of *Getränke*, *Icewater* in place of *Eiswasser*, *New England States* in place of *Neu England Staaten*, *Meeting* in place of *Sitzung*, *Speech* in place of *Rede*, *Cab* in place of *Droschke*, *Office* in place of *Büro*, *Society* in place of *Gesellschaft*, *Boardinghouse* in place of *Pension*, *Newspaper* in place of *Zeitung*, etc., etc.? Some of the other words of English origin employed in *Atlantis* are the following: *Bar*, *Barkeeper*, *chartern*, *City*, *Cocktail*, *Compoundmaschine*, *Cricket*, *Dandy*, *Detektiv*, *Dollar*, *Farm*, *Farmer*, *Ferry-Boat*, *Flirt*, *flirten*, *Gentleman*, *Gig*, *Goddam* (!), *Grog*, *Hotelboy*, *Humbug*, *interviewen*, *Jingo*, *Jockeis*, *Lift*, *Lord*, *Lunch*, *Mailcoach*, *Miss*, *Mister*, *Pier*, *Pony*, *Propeller*, *Rekord*, *Reporter*, *Revolver*, *Roastbeef*, *Sandwich*, *smart*, *das Smarte*, *Smoking* ('Tuxedo'), *Spleen*, *Star*, *Steward*, *Stewardess*, *das Stoppen*, *Tender*, *Tennis*, *Trainer*, *Tram*, *Tramway*, *Trick*, *Whisky*, *Yankee*.

There are also various words and expressions like *Cheers*, *high life*, *Waterspout*, *last not least*, *Upper four hundred*, *champion of the world*, *ham and eggs*, *first call for dinner*, etc., which are given in Roman type, but why not *Schinken und Eier* and *Der erste Ruf zum Essen*, since it was a German steamer?

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## MIDDLE ENGLISH

*Patience, A West Midland Poem of the Fourteenth Century*. Edited with Introduction, Bibliography, Notes, and Glossary, by HARTLEY BATESON, B.A. Manchester University Press, 1912. 8vo., pp. x, 149.

It is pleasant to have an edition of *Patience* in a form for handy class-use. Yet the book before us leaves much to be desired. The editor is a young man whose enthusiasm is to be commended. But the poems of the West Midland alliterative group present many difficulties. Especially do they require a fairly wide

<sup>1</sup> Dr. Plötz is also the *Vorbild* of Dr. Rasmussen in "Gabriel Schilling's Flight."

<sup>2</sup> In my contribution to the January issue on "The Identity of The Hassenpflugs in Hauptmann's *Fool in Christ*" read Vater Vockerat for Pastor Vockerat.